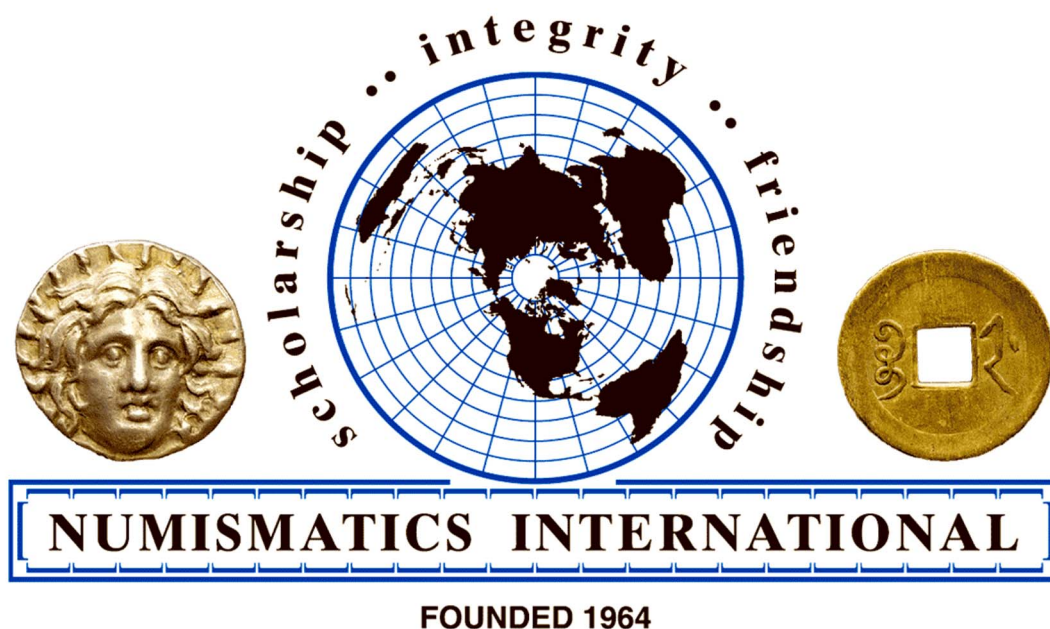


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The year 2017 has arrived and it brings the date 1917 to my mind. As a young boy in 1960 I started collecting Lincoln cents by taking them from circulation. Coins dated prior to 1917 were not easily found except from aunts & uncles who had stashes of cents stored away. Of course 1917 is important for Americans as that is the year we entered the Great War, the war so horrific it was said to be the war that would end all wars. Sadly, it hasn't worked out that way. With human nature as it is we don't learn well enough from history.

In this edition we have multiple opportunities to learn from history thanks to the fine articles. First time contributor David Wolfer offers his perspective on the thorny topic of the RA countermarks attributed to the Galapagos Islands. It is clear that David has studied these coins for many years. Our lead article, "The National Synod of Dordrecht-1619," comes from Paul Oostervink with translation help from Robert Ronus. In the US "Dordrecht" is more familiarly known as Dort and the conclusions the Synod published known as the Canons of Dort, a very important historical statement differentiating the Reformed position from the Arminian position. The Synod was held a century after Luther nailed his "95 Theses" to the door of All Saints' Church, Wittenberg in 1517. In this article there is an image of Joseph Hall wearing his Synod Medal. The medal, as the artist interpreted it, has a specific symbol upon the table. This symbol is a mystery to me, and I challenge you to find its meaning; you can consider it the first quiz of the year except I don't have the answer. Robert Ronus offers us information on a rare Italian coin and I hope you enjoy reading about it and the historical context. From the auction house CNG we have two articles on English coins and from Numismatica Ars Classica we reprint a lot run of Faustina Junior (or Faustina the Younger) coins all executed in fine style. I've been hesitant to publish coin prices but do (the prices realized) this time as part of the record of these beautiful artistic specimens.



Herman Blanton

**Anglo-Saxon, Post-Crondall Phase. c. 655-75. AV Thrymsa
CNG**



Anglo-Saxon, Post-Crondall Phase. c. 655-675. AV Thrymsa – Shilling (13 mm, 1.26 g, 6h). Uncertain mint. + ΛVIIΛQHTΛVOΛ in margin, bare head, with hair in rows of curls, right within coiled snake / + ΛOmCIVΛTOΛ, Latin cross set on annulet, annulets at ends of limbs, all within two concentric dotted circles terminating at the base annulet. Unpublished, but cf. SCBI 60 (BM), 21 for a similar reverse type on a gold issue, and 78–86 for similar types and iconography on silver sceatts (Series B1Ai [BMC Type 27b]). EMC 2016.0213 (this coin). EF, a few light marks. Well centered on a broad flan. Unique.

This beautiful and remarkable coin was discovered in May of 2016 by metal detectorist, Dave Rodgers, near Wragby, North Lincolnshire. The apparent gold content and elements of the design bear comparison with other types in the post-Crondall phase suggesting a date of issue in the 660s or 670s. Unprecedented in the entire Anglo-Saxon gold coinage is the profile head depicted within a coiled snake consuming its own tail. This apotropaic motif, known as an ouroboros, hitherto only found on the silver sceatt coinage which followed the gold shillings, has been discussed by Anna Gannon in her excellent work on the complex iconography of early Anglo-Saxon coinage. For Gannon the ouroboros is both ‘keeper of treasures/protector of the hero in Germanic myths’ and an allegory for Christ as protector of the soul. The overtly Christian cross on the reverse of this coin is entirely appropriate. This coin will be the subject of an article by Tony Abramson in the forthcoming 2017 edition of the *British Numismatic Journal*.

Classical Numismatic Group, Inc., Triton XX, 10 - 11 January 2017, lot 1465.

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The National Synod of Dordrecht-1619 '*Restaurate Religione*' or '*Asserta Religione*'

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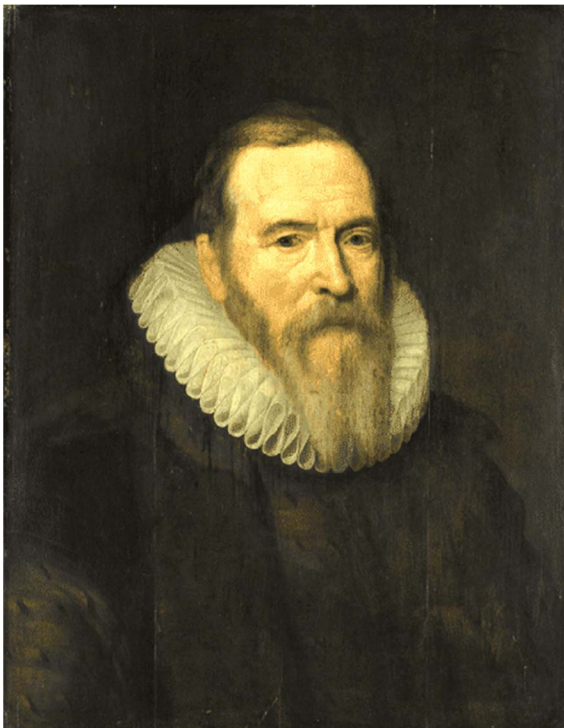
Paul Oostervink, NI #2787

Translated by Robert Ronus, NI #LM139

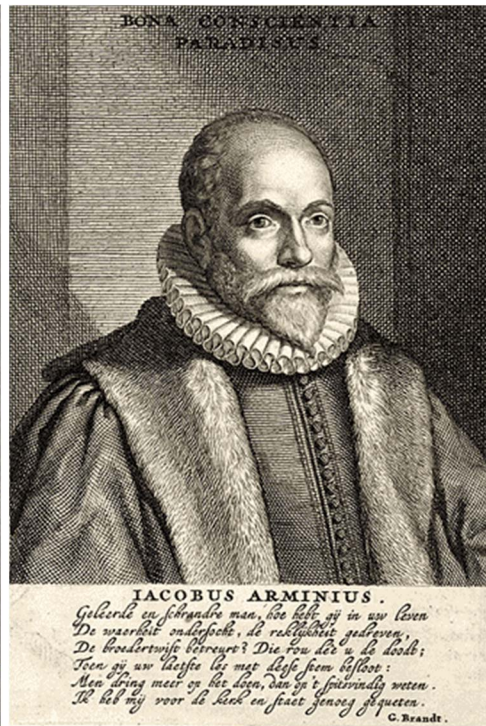
In the beginning of the seventeenth century there arose violent religious conflicts in the Northern Netherlands. The bone of contention was the religious concept of Predestination or Predetermination, concerning the relationship between the beginning of all things and the purpose of these things. It divided the Republic of the Seven Provinces into two camps: the Remonstrants and the Counter-Remonstrants.

The Remonstrants were followers of Jacobus Arminius, also known as '*Arminianismus*', also called the '*rekkelijken*'. The Counter-Remonstrants, also called '*preciezen*' or '*Gomaristen*', formed a Calvinist movement that derived their names from their opposition to the Remonstrants or Arminianism. The leader of the Counter-Remonstrants was Franciscus Gomarus. Prince Maurice of Orange-Nassau openly joined the Counter-Remonstrants, though it may be doubted whether this was a result of his religious belief but rather a question of political calculation.

His great political rival Johan van Oldenbarnevelt, Dutch Stadtholder of the States of Holland, supported the Remonstrants. In August 1618 Maurice carried out a coup. He had his main opponents arrested on the grounds of 'high treason'. Oldenbarnevelt was publicly beheaded on May 13, 1619 on the Binnenhof in The Hague.



Johan van Oldenbarnevelt¹
(1559-1619)



Jacobus Arminius²
(1563-1641)



Maurits van Oranje-Nassau³
(1567-1625)



Franciscus Gomarus⁴
(1547-1619)

The States-General convened a Synod, which took place in the upper room of the Dordrecht ‘Kloveniersdoelen’⁵ and opened on November 13, 1618 with theologians from home and abroad. After 180 sessions the Synod ended on May 29, 1619.



Kloveniersdoelen, Dordrecht⁶



Daniel Heinsius⁷
(1580-1655)

The Remonstrants lost in favor of the Counter-Remonstrants and the Counter-Remonstrant movement became the official doctrine of the Reformed Church in the Dutch Republic.

Following a proposal by Daniel Hensius, the States-General decided to give the foreign theologians a gold medal with on the obverse the words '*Restaurate Religione*' and on the reverse Mount Zion in stormy winds and the words '*Erunt sicut Mons Sion*'. The medal was made by Willem van Bylaer (1580-1635), engraver/die-cutter of the Dordrecht Mint and 28 copies were struck.

The representation on the obverse is taken from the print made in 1618 by Middelburg engraver François Schillemans (1575-1620).

The obverse legend: [rose] × ASSERTA • × • RELIGIONE (the religion assured) differs slightly from the original text.

The reverse legend: × ERUNT × VT × MONS × SION × CIO × IO × CXIX × [rose] (they shall be as Mount Zion, 1619). The words '*Erunt ut mons Sion*' are a citation from Psalm 125:1. Mount Zion was intentionally chosen as a symbol. In Psalm 125:1: "They that trust in the Lord shall be as Mount Zion, which cannot be removed, but abideth for ever." On the reverse is a temple on a steep mountain, where people are harassed on their way by stormy winds.

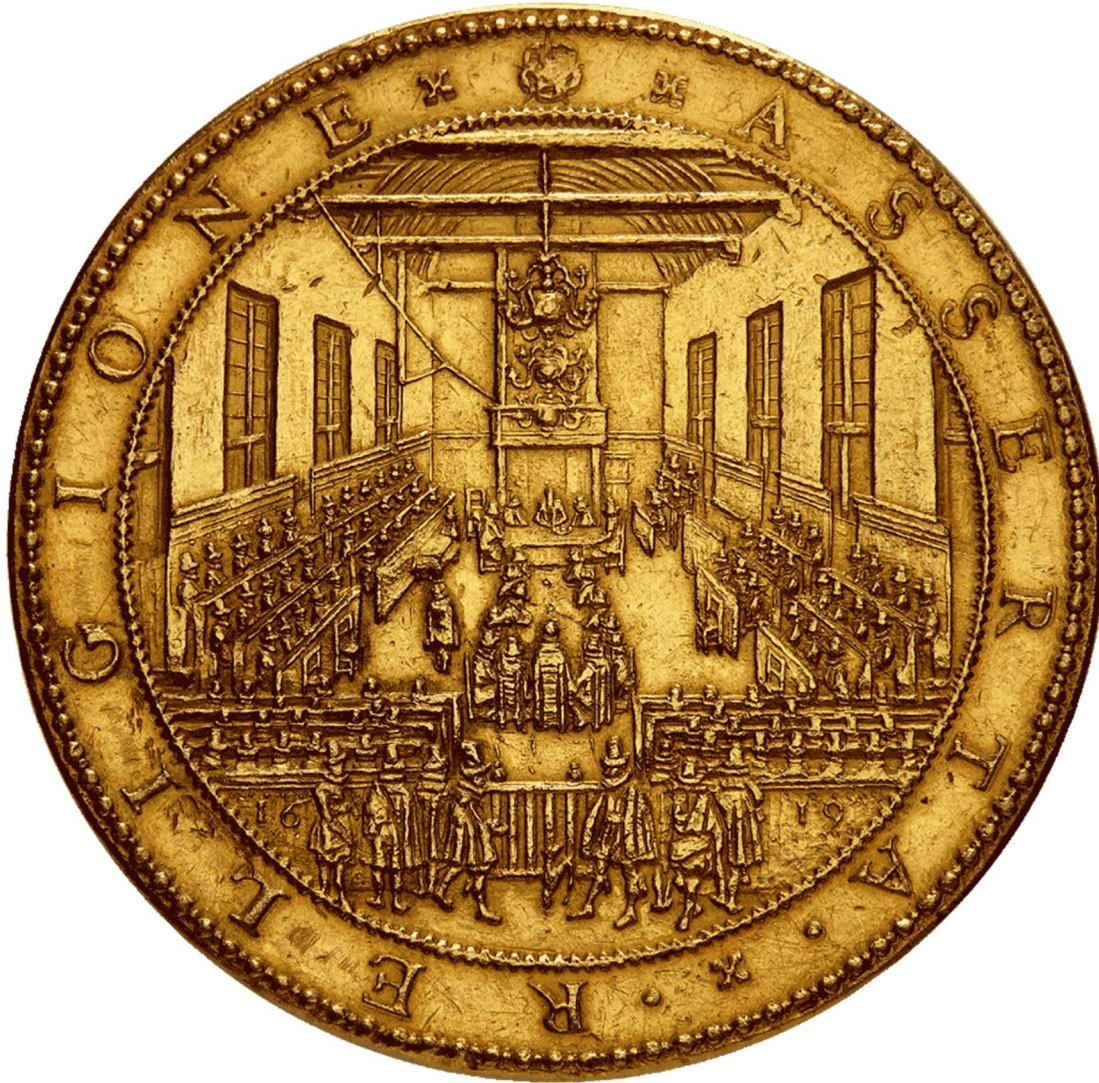


Joseph Hall shown wearing his synod medal⁸

On the occasion of the closing of the Synod the foreign delegates received after a grand farewell party this large gold commemorative medal. One of these medals was given to Joseph Hall, Dean of Worcester, who is pictured here in his old age. Hall was one of four representatives sent by King James I of England. Hall became ill and withdrew before the close of the synod and was replaced by Thomas Goad.⁹ The Dutch participants were given a silver medal.

Some gold examples of the triumph medal of the Synod of Dordrecht are preserved in public collections. In the numismatic cabinet of the Basel Historical Museum there is

an example given to the Swiss theologian Prof. Dr. Sebastian Beck in 1619. The only copy in a Dutch collection is the medal in the Dordrecht Museum. This medal was put up for sale in a Jacques Schulman auction in Amsterdam in May 1933. It was not sold and afterwards was purchased by the municipality of Dordrecht and the 'Old-Dordrecht Association' for Fl. 400.¹⁰



**Gold Triumph medal of the Synod of Dordrecht - 1619¹¹ (dies a/e)
The Synod in session**

Gold, 119.56 g, 12 h, diameter 58.6 mm. Medallist: Willem van Bylaer. Designer: François Schillemans / Daniel Heinsius. Technique: struck. Obverse inscription: **[rose]**
× ASSERTA • × • RELIGIONE × (the religion assured).



Reverse inscription: [rose] x **ERVNT** x **VT** x **MONS** x **SION** x **CIO** x **IO** x **CXIX** x (they shall be as Mount Zion, 1619). Dordrecht Museum, Collection Huis van Gijn, Dordrecht. Nr. 4375. Reference: v. Loon II, p. 105.

The temple on Mount Zion under the tetragrammaton (the Hebrew YHWH or Yahweh, God's name), with the wind (in the form of heads) blowing from four directions.

The temple here is a symbol of heaven. Pilgrims climb the hill. The pilgrims are a symbol of "the wind of false doctrine" and are "tossed to and fro" (Ephesians 4:14).

It is worth noting that more than one die was cut for the obverse and reverse, four for the obverse and two for the reverse.¹²

Obverse dies:

- a. with 1619, small dog in the foreground
- b. CUM PRIV[ILIGIO] 1619, ornament between 2nd and 3rd beams of the ceiling
- c. CUM PRIV 1619, without ornament
- d. CUM PRIV 1619, without ornament between 2nd and 3rd beams of the ceiling.
Signature I v B of J. (= Jan (or Jacobus) van Bylaer, assistant and brother of Willem van Bylaer)

Reverse dies:

- e. 3 people climbing the mountain
- f. 6 people climbing the mountain



Silver Triumph medal of the Synod of Dordrecht - 1619¹³ (dies a/e)

Silver, 61.8 g, 12 h, diameter 59 mm. Obverse inscription: [rose] × ASSERTA • × • RELIGIONE × (the religion assured). Reverse inscription: [rose] × ERVNT × VT × MONS × SION × CIO × IO × CXIX × (they shall be as Mount Zion, 1619). Medallist: Willem van Bylaer. Designer: François Schillemans / Daniel Heinsius. Technique: struck. Rijksmuseum Amsterdam. Inv. nr. NG-VG-1-612. Reference: v. Loon II, p. 105.

On the obverse there is a dog in the middle under the legs of the two gentlemen. Also the year of production 1619 is given.

In the collection of the Rotterdam Museum there is a unique specimen with the obverse the picture of the meeting of the Synod of Dordrecht and the “reverse” a mirror of the picture of the meeting struck incuse. It may have been used as a pattern or was a mis-strike using two obverse dies.



One-sided strike of triumph medal of the Synod of Dordrecht – 1619¹⁴ (die a/-)

Copper, 2.86 g, 12 h, diameter 57 mm and thickness 1 mm. With dog and without CVM PRIV 1619. Medallist: Willem van Bylaer. Designer: François Schillemans / Daniel Heinsius. Technique: struck. Museum Rotterdam. Inv. nr. 57665.

At a later date silver and bronze versions of the medal were offered for sale to the many enthusiasts who could afford it. This medal was also struck by Willem van Bylaer in the Dordrecht Mint. It is to be noted that the little dog is omitted. Probably it was not considered appropriate for this genteel and scientific meeting. Also noteworthy is that the text “CVM PRIV” can be seen above the year 1619. This suggests that Willem van Bylaer struck these silver and bronze medals and sold them for his own account.



Silver Triumph medal of the Synod of Dordrecht – 1619¹⁵ (dies c/f)

Silver, 61 g, 12 h, diameter 57 mm. Without dog and with CVM PRIV 1619. Medallist: Willem van Bylaer. Designer: François Schillemans / Daniel Heinsius. Technique: struck. Museum Rotterdam. Inv. nr. 57664.



Bronze Triumph medal of the Synod of Dordrecht - 1619¹⁶ (dies c/f)

Bronze, - . - g, 12 h, diameter -.- mm. Without dog and with CVM PRIV 1619. Medallist: Willem van Bylaer. Designer: François Schillemans / Daniel Heinsius. Technique: struck. Private collection.

The reverse of the commemorative medal also underwent changes. The halo was more sumptuous than in the original gold and silver medals. Also the number of persons climbing the mountain ranges from four to six. All this was no doubt done to please the deep believers.

Remarkably, 368 years after the triumph medal of the Synod of Dordrecht was issued in 1619, a replica was struck in 1987 at the former national mint in Utrecht, now the Royal Dutch Mint. It is recognizably a replica because on the reverse there is the mintmark of the Utrecht Mint (staff of Mercury with snakes) and the mintmaster's mark (an anvil) of the mintmaster (Ir. J. de Jong, 1980-87).

The year 1987 commemorated the 350th anniversary of the States Bible, the 1637 Dutch translation of the bible, an outgrowth of the Synod of Dordrecht. It was also the jubilee of a Dutch firm. In 1987 the religious book publisher Den Hertog in Houten celebrated its 75th anniversary with its religious beliefs through the issue of a replica of this triumph medal.



Bronze Replica Triumph medal of the Synod of Dordrecht - 1619¹⁷

Bronze, 99.6 g, 12 h, diameter 58 mm. Reverse mintmark: Mercury staff with snakes. Reverse mint master's mark: anvil. MPO/Heritage Auctions Europe, IJsselstein.



Sources:

- Bloemendaal, Martin and Cees Esseboom. 2014. *Geslagen te Dordrecht, Terugblik op de Munt van Holland*. Dordrecht: Vereniging Oud-Dordrecht. pp. 162-63. ISBN 978-90-812135-9-2.
- Israel, Johanathan I. *DE REPUBLIEK 1477-1806*, pp. 498-501. ISBN 978 90 5194 337 5. Translation from *The Dutch Republic: Its Rise, Greatness, and Fall 1477-1806 (Oxford History of Early Modern Europe)*. 1995. Oxford: Oxford University Press.
- Sanders, George. *Het present van Staat (De gouden ketens, kettingen en medailles verleend door de Staten-Generaal, 1588-1795)*. Hilversum: Uitgeverij Verloren. pp. 361-66. 2013. ISBN 978-90-8704-348-3.

The original Dutch version of this article, “De Nationale Synode van Dordrecht 1619” was published in *Muntkoerier*, nr. 6, 2016, Year 45, pp. 4-8.

¹ Johan van Oldenbarnevelt (1547-1619), was grand pensionary of the States-General during the Eighty years' War. https://nl.wikipedia.org/wiki/Johan_van_Oldenbarnevelt. Michiel Jansz. van Mierevelt (1556-1641), Portrait of Johan van Oldenbarnevelt (1547-1619). Painting: oil on panel (h. 62.5 cm (24.6 in). w. 48.7 cm (19.2 in). Rijksmuseum Amsterdam. Inv. nr. SK-A-257. <http://hdl.handle.net/10934/RM0001.COLLECT.6739>.

² Pieter Sluyter (-), Portrait of Jacobus Arminius (1559 - 1609). (Latinisation of Jacobus Hermansz (oon). Dutch preacher and divine. Leader: Remonstrants. Engraving/etching: (h 179 mm x w 122 mm). Rijksmuseum Amsterdam, Inv. nr. RP-P-1609. <http://hdl.handle.net/10394/RM0001.COLLECT.176539>

³ Maurits van Oranje (1567-1625), Portrait of prince of Orange and count of Nassau. Stadtholder and army commander of the Republic of the Seven Provinces of the United Netherlands. https://nl.wikipedia.org/wiki/Maurits_van_Oranje. Michiel Jansz. van

- Mierevelt (1556-1641), Portrait of Maurits of Orange. Painting: oil on panel (h 65 cm x w 53 cm). Palace Het Loo, loan Historical Association Orange-Nassau. Nr. A1422.
- ⁴ Willem Iscaaczs. van Swanenburg (1580-1612), Portrait of Franciscus Gomarus (1563-1641), (actually Francois Gomaer). Professor of theology (University of Leiden). Leader: Contra-remonstrants. Engraving: (h 222 mm x w 148 mm). Rijksmuseum Amsterdam, Inv. nr. RP-P-1609. <http://hdl.handle.net/10394/RM0001.COLLECT.181674>
- ⁵ *Kloeveniersdoelen*, a complex of buildings in Dordrecht. The ‘doelen’ served as a gathering place and practice area for a number of companies of the local militia. These gunmen were armed with a primitive musket rifle that was called bus or splitter (from the French *couleuvrine*), hence the name ‘kloveniers’.
- ⁶ Francois Schillemans (1575-ca. 1620), Middelburg, Opening van de synode van Dordrecht, 1618. Engraving: on silk (h 545 mm x b 795). Rijksmuseum Amsterdam. Inv. nr. RP-P-OB-77.279. <http://hdl.handle.net/10934/RM0001.COLLECT.359226>
- ⁷ Jan Lievens (1607-1674), Portrait of Daniel Heinsius (1580-1655). Engraving/etching: (h 268 mm x w 203 mm). Rijksmuseum Amsterdam. Inv. nr. RP-P-08-12.602. <http://hdl.handle.net/10934/RM0001.COLLECT.38717>.
- ⁸ Paul de Zetter, Portrait of Joseph Hall (1575-1657). Engraving/etching: (h 133 mm x w 104 mm). Rijksmuseum Amsterdam. Inv.nr. RP-P-1905-266. <http://hdl.handle.net/10934/RM0001.COLLECT.198254>
- ⁹ Schaff, Philip. *Creeds of Christendom, with a History and Critical notes. Volume I. The History of Creeds*, Chapter 65 p. 512. Online at Christian Classics Ethereal Library: <http://m.ccel.org/ccel/schaff/creeds1.ix.iii.iv.html>.
- ¹⁰ Sanders, G. p. 364.
- ¹¹ Dordrechts Museum, Collection Huis van Gijn, Dordrecht. Photo with permission of the Dordrecht Museum.
- ¹² O. Roovers, ‘Triumfpenningen’, nr. 44.
- ¹³ Rijksmuseum Amsterdam. Photo with permission of the Rijksmuseum Amsterdam.
- ¹⁴ Museum Rotterdam. Inv. nr. 57665. Photo with permission of Museum Rotterdam.
- ¹⁵ Museum Rotterdam. Inv. nr. 57664. Photo with permission of Museum Rotterdam.
- ¹⁶ Private collection. Photo with permission of the Historical Association Old-Dordrecht.
- ¹⁷ MPO/Heritage Auctions Europe, IJsselstein. Auction 48, November 24-28, 2015. Lot 7713. Starting price € 15.00. Realized price € 18.00. Photo with permission of MPO/Heritage Auctions Europe, IJsselstein.

NI

Rare Mints: A Coin of Borgotaro

Robert Ronus, NI #LM137

I like to think I am quite knowledgeable about European coinage of the 16th and 17th centuries. Nevertheless, the field is so large and diverse that every now and again I come across a coin from a mint I have never heard of.

Recently, I was shown a testone from Borgo Val di Taro, or Borgotaro, a place and a mint totally new to me. The town is about 39 miles from Parma in northern Italy. The coin was struck by its ruler, Sinibaldo Fieschi (1520-24).



Obv.: ◦ SVNIBALDVS ' FLI ' PRIN ' VAL ' TARI ◦ Crown in legend over eagle
l. Rev.: cross moline ◦ SANTVS ' ANTONINVS ◦ St. Anthony with halo riding rt. holding banner in right hand. 30.5 mm. 8.38 g. CNI II, p. 7, 3. Gnechi 609 (sold for 280 gold marks).

The Fieschi were an old noble family from Genoa who held numerous fiefs in Liguria, Piedmont, Lombardy, Umbria and even in the kingdom of Naples. They provided the church with two popes in the 13th century, Innocent IV and Adriano V, numerous (72 according to one count) cardinals and three saints, as well as many generals and admirals of Genoa. During the wars between the pro-Papal Guelphs and the pro-Emperor Ghibellines that dominated Italian politics from the 12th to 15th centuries, the Fieschi were prominent Guelphs.

There were two main lines of the family, the Torriglia and Savignone lines. Gian Luigi the Elder of the Torriglia line received Borgotaro from Lodovico the Moor, Duke of Milan, in 1488. In 1495 Emperor Maximilian I formally invested Gian Luigi in the fief of Borgotaro and granted him the mint right. He was succeeded in 1508 by his eldest son Girolamo who was however killed by the Fregoso family in a period of civil strife in Genoa in 1513. He was followed by his brother Scipione, who died in 1520, and then by their younger brother Sinibaldo, the only one to use the mint right, which was confirmed by Emperor Charles V in 1524. Sinibaldo was an ally of Andrea Doria.

The testone struck by Sinibaldo are the only known coins of the Torriglia line of the Fieschi. Soon afterwards they would clash with Andrea Doria and their fortunes would change.



Portrait of Andrea Doria as Neptune

Artist Angelo Bronzino (c.1530)

Andrea Doria, the great Italian admiral and condottiere (soldier of fortune) born in 1466, is undoubtedly the most famous citizen of Genoa. Although his distinguished family had long been Ghibellines, or adherents to the Emperor, at the age of 18 he entered the service of the Pope and, afterwards, with characteristic versatility, that of the Duke of Urbino and the Kings of Naples. Between 1503 and 1506 he helped his uncle Domenico quell the Corsican revolt against Genoese rule and he took part in the rising of Genoa against the French, whom he compelled to evacuate the city, making his reputation as a naval commander. Deciding to try his fortunes at sea, he outfitted eight galleys and for several years he scoured the Mediterranean, waging war on the Turks and the Barbary pirates, augmenting both his reputation and his wealth. After making a pilgrimage to Jerusalem, he

returned to Genoa, and supported the Guelph Fregosi faction against the Ghibelline Adorni in the ongoing civil conflict. When Imperial forces installed Antoniotto II Adorno as doge in 1522, Doria left to become captain-general in the service of Francis I, King of France, taking the galleys of the Genoese navy with him, which he never restored, and, in 1524 he relieved Marseille under siege by Imperial forces. When Francis I was defeated by the Emperor at the battle of Pavia in 1525 and taken prisoner, Doria went to work for Pope Clement VII but he rejoined the French forces after Francis was freed in 1527. He then captured Genoa and expelled the Imperial forces. However, dissatisfied with his treatment by Francis, who was mean about payment, and his delay in handing back Savona to Genoa as promised, on the expiration of his contract he entered the service of Francis' great enemy, Emperor Charles V.

In 1528 Doria sailed for Genoa, expelled the French and reestablished the Republic under Imperial protection. He reformed the constitution, putting an end to the factions that had long divided the city, and created a new form of oligarchic government based on the 28 leading aristocratic families, including the Fieschi. He refused offers to take the lordship of Genoa or the dogeship but accepted the position of "perpetual censor" and exercised predominant influence in the councils of the Republic until his death. As Imperial Admiral, he also commanded several expeditions against the Ottoman Empire. In a famous painting, he had himself portrayed as Neptune, God of the Sea.

Although personally modest, Doria accumulated great wealth, lived in a sumptuous palace where he entertained the princes of Europe and maintained a fleet of luxuriously decorated galleys. His wealth and power over the years made him many enemies, especially among the traditionally anti-Imperial Guelph families. His arrogant nephew and presumed heir, Gianettino Doria, was more generally disliked. In 1546 a group of conspirators decided on a plan to kill both Andrea and Gianettino Doria, seize the city

and free the Republic from the Emperor's control, with the support of the King of France. The leader of these conspirators was none other than the son of Sinibaldo Fieschi, Giovanni Luigi Fieschi. Ironically, his father had been a great friend of Andrea Doria.

On the night of January 3, 1547, Fieschi's men moved to capture the key gates of Genoa, the arsenal and Andrea Doria's galleys, as a precursor to the assault on the Doria palace. The timing was propitious. Charles V was fully occupied with the wars in Germany and there were few regular troops in the city. At first things went well. Gianettino Doria, hearing the tumult and supposing it to arise from an attempted revolt among the galley slaves, rushed to the fort of St. Thomas, intending to send a detachment of soldiers to suppress the insurrection. As he approached the fort, accompanied by a single page with a flambeau, he was recognized by the insurgents, now in possession of the fort who, in response to his imperious demand to open the gate, killed him with a volley of musketry. When news of this reached the Doria palace, Andrea Doria and a few companions slipped away towards the castle of Masone.

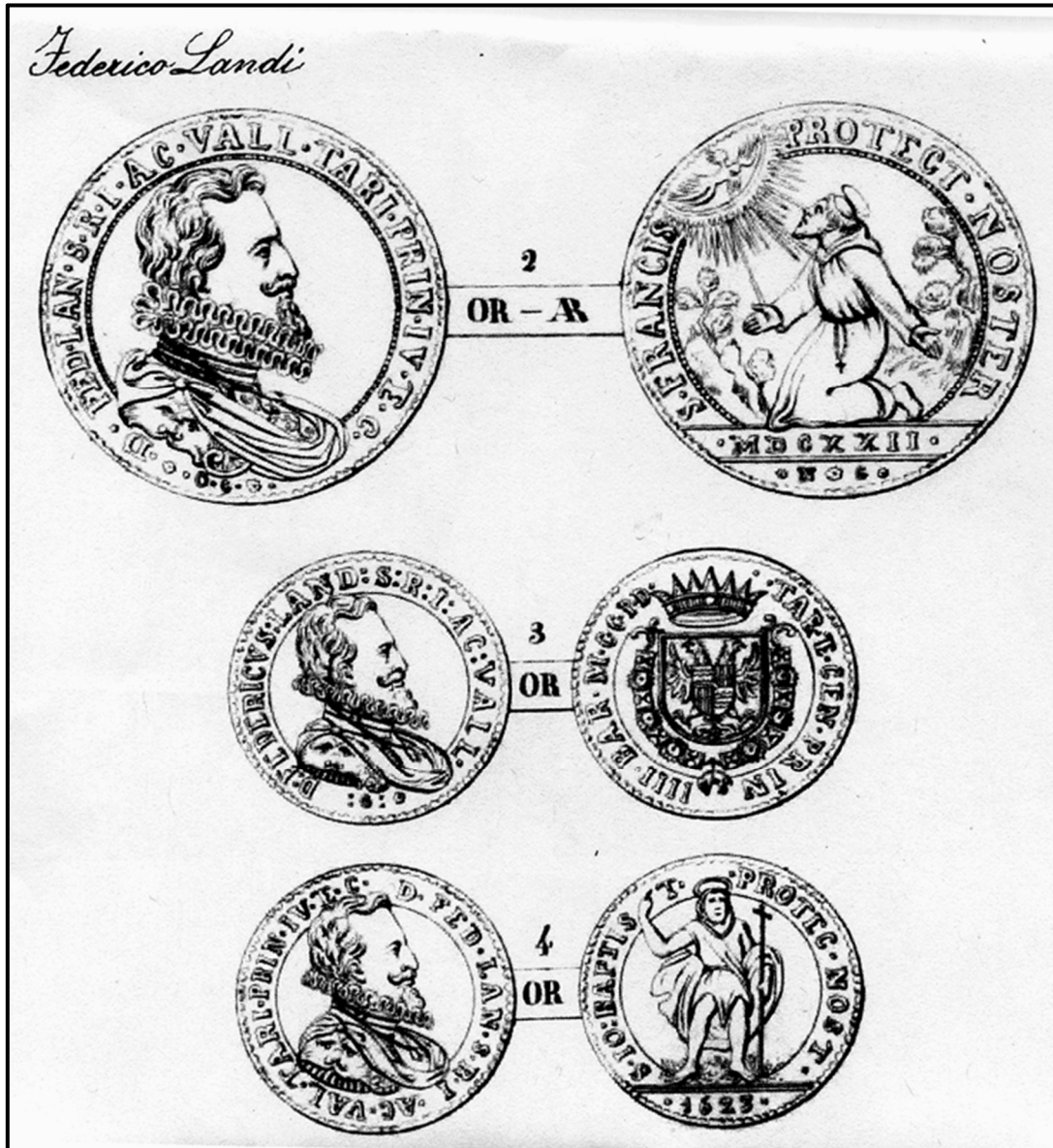
By this time the whole of Genoa was in an uproar. Armed artisans joined the fight in support of the Fieschi. A fire broke out in one part of the city. At the port the galley slaves took advantage of the confusion and started liberating themselves. Fieschi, hearing of this, repaired at once to the port and, passing hurriedly from one galley to another, finally succeeded in restoring order. Leaving some trusted associates in charge, he hastened to return to the city when, just as he was passing from the Capitana to the Padrona, the movable bridge connecting the two galleys gave away, precipitating the unfortunate count into the turbid and slimy waters of the arsenal. Weighed down by his iron mail, he quickly drowned in the darkness.

As the news of Fieschi's death spread, the insurgents began to waver and fall back and the supporters of Doria and his Corsican Guards gained the ascendancy. Many of the populace who had been cheering for Fieschi changed sides. Girolamo Fieschi, Giovanni Luigi's brother, instead of attacking the ducal palace, fortified himself in the gate D'Arco and, when offered a full pardon by the Senate if he would withdraw from the city with his troops, retired with his followers to his castle of Montobbio. Verrina and some other leaders sailed for France on his ship, the *Temperanza*.

Dire was the vengeance of Andrea Doria when the insurrection was suppressed and he returned to Genoa. The pardon granted to Girolamo Fieschi and his followers was revoked. Girolamo Fieschi and Verrina were captured, tried, tortured, and executed. The Senate decreed that the Fieschi family should be banished perpetually with the confiscation of their princely revenues and estates, the better part in favour of Doria, and that the Fieschi palace in Vialata should be demolished, with a stone inserted by the ruins with a prohibition never again to build upon a spot where once was meditated the "parricide of the Republic". Other Fieschi palaces and castles were also levelled and Giovanni Luigi's body was attached to a stone and thrown into the sea. Ottobuono Fieschi, another brother who had escaped, was captured eight years afterward and put to death on Doria's orders.

Andrea Doria died in 1560 at the age of 94. Active to the end, at the age of 84 he had sailed again against the Barbary pirates. The German author Schiller would write a play *The Fieschi Conspiracy in Genoa*.

Although the the Torriglia line of the Fieschi had been wiped out, Borgotaro would appear again on coins. After the death of Giovanni Luigi Fieschi, there were various claimants to the fief of Borgotaro. Finally, on May 25, 1551, Emperor Charles V invested the fief in Agostino Landi, Count of neighbouring Bardi and Compiano with the title of Prince of Val di Taro and Val di Ceno. The following year he and his descendants were granted the right to strike coinage in the fiefs of Borgotaro, Bardi and Compiano. Agostino's grandson, Federico Landi (1590-1627), would be the only descendant to strike coins. Emperor Rudolf II confirmed his mint right and Federico struck gold 2 and 5 doppie and silver ducatone, lire, 15 soldi, 5 soldi and sesini, all with variants of the title Prince of Val Tari or Prince of Tari. However, they were all struck at Bardi or Compiano, none in Borgotaro.



Here are drawings of the gold 5 doppia and the silver ducatone with the same design (#2) and two types of gold 2 doppie (#3 & #4).

The obverse legend on the 5 Doppia/Ducatone reads:

• D (ominus) • FED • LAN • S (acri) • R (omani) • I (mperii) • AC • VALL (is) • TARI
• PRIN (ceps) • IV • E (t) • C (etera) • (Lord Federico Landi, 4th Prince of the Holy Roman Empire and Val di Taro (Borgotaro) etc.).

In 1627 Federico's daughter, Maria Polissena, married Giovanni Andrea II Doria, the great-grandson of Admiral Andrea Doria's adopted son, Giannettino Doria. At the time of the marriage or possibly at his death in 1630, Federico ceded his fiefs to his daughter. His mints were closed and Borgotaro or Val di Taro would never appear on a coin again.

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**Selections from The AMP Collection of Roman Numismatic Portraiture
Numismatica Ars Classica**

[The following lots from NAC Auction 98 were selected by the editor to showcase portraiture, specifically hair styles for Roman Empress Faustina junior, which are cataloged with reference to works by the German archaeologist Klaus Fittschen, prices realized are hammer prices in Swiss Francs before 20% commission, VAT, etc. On the auction day the Swiss Franc (chf) and US Dollar were within 1% of parity.]

**The Roman Empire
Faustina II, daughter of Antoninus Pius and wife of Marcus Aurelius**



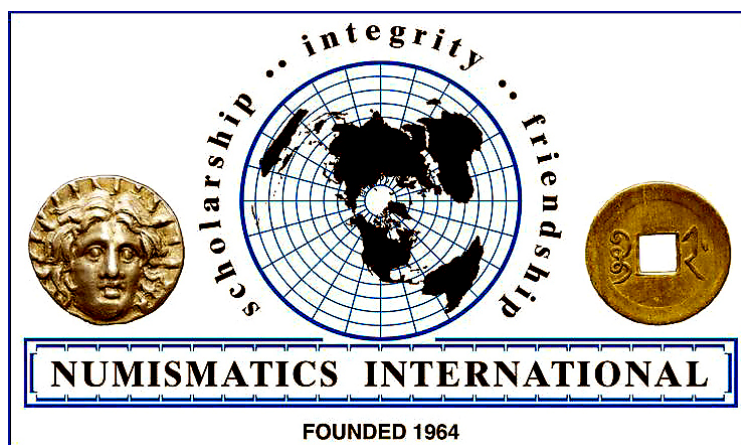
Numismatica Ars Classica NAC AG, Auction 98, lot 1202

K. Fittschen identified nine portrait types of Faustina junior on coins, based on different hairstyles also present in sculpture, and relates them based on the coin reverse types to the births of her many children (Fittschen 1982). It is not always easy to attribute a coin portrait of Faustina junior to one of Fittschen's hairstyles, as not all coins are equally well executed, however the diversity of her hairstyles is obvious. Her most prominent marble bust in the Capitoline museum is an exact replica of the same portrait type as the Fittschen type 1 coins. This bust was found at Hadrian's villa in Tivoli, and quickly entered the Papal collections. In my view type 1 of Faustina II is the most attractive portrait type of this seemingly very beautiful woman. AMP. Denarius 147-149, AR 3.42 g. FAVSTINAE AVG PII AVG FIL Draped bust r. Rev. LAETITIAE – PVBLICAE Laetitia standing l., holding wreath and sceptre. C 155. BMC A. Pius 1048. RIC A. Pius 506a. A superb portrait of exquisite style and a wonderful old cabinet tone. Extremely fine Ex Lanz sale 147, 2009, 358. This denarius shows an exceptional example of the first of the Fittschen types of hairstyle. AMP. Realized 1100 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1203

Denarius 147-149, AR 3.26 g. FAVSTINAE AVGVSTAE FIL Draped bust r. Rev. VE – NVS Venus standing l., holding apple and rudder set on dove (or dolphin?). C 261. BMC A. Pius 1072. RIC A. Pius 515b. Light iridescent tone and extremely fine A coin representing the first of Fittschen's types of hairstyle. AMP. Realized 550 chf.





Numismatica Ars Classica NAC AG, Auction 98, lot 1204

Denarius 147-149, AR 3.79 g. FAVSTINAE AVG PII AVG FIL Draped bust r. Rev. PVDI – CITIA Pudicitia standing l., drawing veil over her face and raising skirt. C 176. BMC A. Pius 1054. RIC A. Pius 507a. Virtually as struck and FDC Privately purchased from Spink in 2010. This coin, followed by the next three coins, depicts the second type of Fittschen's hairstyles. AMP. Realized 325 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1205

Denarius 147-149, AR 3.45 g. FAVSTINAE AVG PII AVG FIL Draped bust r. Rev. PVDI – CITIA Pudicitia standing l., drawing veil over her face and raising skirt. C 176. BMC A. Pius 1054. RIC A. Pius 507a. Old cabinet tone, virtually as struck and almost FDC. Realized 700 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1206

Denarius 147-149, AR 3.54 g. FAVSTINAE AVG PII AVG FIL Draped bust r. Rev. PVDI – CITIA Pudicitia standing l., drawing veil over her face and raising skirt. C 176. BMC A. Pius 1054. RIC A. Pius 507a. Old cabinet tone and good extremely fine. Realized 425 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1207

Denarius 149-152, AR 3.28 g. FAVSTINA ANTONINI AVG PII FIL Draped bust r. Rev. CONCOR – DIA Concordia standing facing, head r., raising skirt and holding cornucopiae. C 44. BMC A. Pius 1078. RIC A. Pius 500b var. (FAVSTINAE). Lovely iridescent tone, virtually as struck and almost FDC Ex Tkalec 2 February 2001, 293 and Aureo & Calicó 241, 2012, *Imagines Imperatorum* 120 sales. An example of the fourth of Fittschen's types of hairstyle. AMP. Realized 550 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1208

As 149-152, Æ 10.44 g. FAVSTINA ANTONINI AVG PII FIL Draped bust r. V – E – NVS Venus standing l., holding apple and sceptre; in lower field, S – C. C 251. BMC A. Pius 2171. RIC A. Pius 1408. A lovely light green patina very gently smoothed, otherwise about extremely fine The third of Fittschen's types of hairstyle. AMP. Unsold.



Numismatica Ars Classica NAC AG, Auction 98, lot 1209

Denarius 149-156, AR 3.19 g. FAVSTINAE AVG PII AVG FIL Draped bust l. Rev. CONC – ORDIA Concordia seated l., holding flower and resting her elbow on cornucopiae by the chair; under seat, globe. C 55. BMC A. Pius 1086 note. RIC A. Pius 502b. An unusual and interesting portrait, a hairline flan crack, otherwise extremely fine Ex CNG 61, 2002, 1820 and Helios 4, 2009, 471 sales. Another rarer Fittschen type four hairstyle but with a left-facing bust. AMP. Realized 375 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1210

Description error in Sixbid catalog. [Description of Helios lot from www.acsearch.info: *Faustina minor Serdika in Thrakien Bronze, 161 - 169. 18.74 g. FAUSTEINA - SEBASTH. Drapierte Büste rechts. Rs: HGE KL APPIOU M - ARTIALOU SERDWN. Asklepios mit Schlangenstab en face stehend. Varbanov 1892. Hristova/Jekov (2007 b) 12.9.20.1. Feiner Stil, dunkelgrüne Patina, fast vorzüglich/sehr schön. (Faustina minor Serdika in Thrace Bronze, 161 - 169. 18.74 g. FAUSTEINA-SEBASTH. Draped bust right. Rs: HGE KL APPIOU M - ARTIALOU SERDWN. Asklepios standing with serpent standing. Varbanov 1892. Hristova / Jekov (2007b) 12.9.20.1. Fine style, dark green patina, almost exquisite / very beautiful.)] A very interesting portrait and a light green patina, about extremely fine Ex Helios sale 5, 2010, 278. A Fittschen type five hairstyle. An exceptional provincial bronze issue. AMP. Unsold.*

**Kings of Wessex, Edward the Elder, 899-924. AR Penny
CNG**



Continued next page...→



Numismatica Ars Classica NAC AG, Auction 98, lot 1211

Denarius 156-175, AR 3.68 g. FAVSTINA – AVGVSTA Draped bust r. Rev. FECVN – DI – TAS Fecunditas standing facing, head r., holding sceptre and child. C 99. BMC M. Aurelius 91. RIC M. Aurelius 677. Good extremely fine A Fittschen type six hairstyle. AMP. Realized 675 chf.

→ ...*Edward the Elder continued*

Anglo-Saxon, Kings of Wessex. Edward the Elder. 899-924. AR Penny (20.5mm, 1.44 g, 10h). Minster type (BMC xiii). Mercia North West mint (probably Chester); Wulfgar, moneyer. Middle period, circa 910-915. + EADVVEARD REX, small cross pattée / Minster (Saxon church) on ground line above VVLFGAR; small cross pattée below. CTCE 342f (this coin); SCBI 9 (Ashmolean), 316 (same dies); BMC 111; North 667; SCBC 1075. EF, deeply toned. The reverse a masterpiece in numismatic design. One of only four specimens in private hands and with an illustrious pedigree.

From the Dr. Andrew Wayne Collection. Ex 'Charles' Collection (Dix, Noonan, Webb 93, 26 September 2011), lot 1012 and front cover; Sir John Hanham Collection; V. J. E. Ryan Collection (Part II, Glendining's, 22 January 1952), lot 752; G. C. Drabble Collection (Part I, Glendining, 4 July 1939), lot 405; Spink Numismatic Circular XXIX.9/10 (September-October 1921), no. 96458; C. M. Crompton-Roberts Collection; A. B. Richardson Collection (Sotheby, Wilkinson & Hodge, 22 May 1895), lot 41; The Hon. R. W. Marsham Collection (Sotheby, Wilkinson & Hodge, 19 November 1888), lot 163.

Classical Numismatic Group, Inc., Triton XX, 10-11 January 2017, lot 1531.

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Numismatica Ars Classica NAC AG, Auction 98, lot 1212

Denarius 156-175, AR 3.49 g. FAVSTINA – AVGVSTA Draped bust r. Rev. LA – E – T – ITIA Laetitia standing l., holding wreath and sceptre. C 148. BMC M. Aurelius 129. RIC M. Aurelius 701. Virtually as struck and almost FDC The seventh of Fittschen's types of hairstyle (also next lot). AMP. Realized 475 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1213

Dupondius or As 161-176, Æ 12.26 g. FAVSTINA – AVGVSTA Diademed and draped bust r. Rev. I – V – NO S – C Iuno standing l. holding patera and sceptre; at her feet peacock standing l. C 123. BMC M. Aurelius 983. RIC M. Aurelius 1647. Lovely green patina and about extremely fine Ex NAC sale D, 1994, 1947 and CNG 90, 2012, 1578 sales. Realized 280 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1214

Sestertius 161-176, Æ 22.40 g. FAVSTINA – AVGVSTA Draped bust r. Rev. C – E – RES S – C Ceres seated l. on chest, holding corn-ears and long torch. C 37. BMC M. Aurelius 895. RIC M. Aurelius 1621. A very attractive enamel-like olive-green patina and extremely fine Ex Nomisma sale 38, 2009, 233. The eighth of Fittschen's types of hairstyle. AMP. Realized 1900 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1215

Diva Faustina. Denarius after 176, AR 3.39 g. DIVA FAV – STINA PIA Draped bust r. Rev. CONSE – CRATIO Peacock standing r., head l. C 71. BMC M. Aurelius 714. RIC M. Aurelius 744. Light iridescent tone and good extremely fine Ex Hirsch sale 269, 2010, 2838. The ninth of Fittschen's types of hairstyle (also depicted in the next two lots). AMP. Realized 200 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1216

Diva Faustina. Sestertius after 176, Æ 23.95 g. DIVA FAV – STINA PIA Veiled and draped bust r. Rev. AETERNITAS S – C Ceres standing facing, head l., drawing veil from head and holding torch. C 3. BMC M. Aurelius 1560. RIC M. Aurelius 1691. A very attractive portrait, dark tone and about extremely fine The sestertii and denarii of Faustina II with a veil are much rarer. AMP. Realized 1600 chf.



Numismatica Ars Classica NAC AG, Auction 98, lot 1217

Diva Faustina. Sestertius after 176, Æ 26.16 g. DIVA FAV – STINA PIA Draped bust r. Rev. AETERNITAS S – C Aeternitas, veiled and draped, seated l., holding phoenix on globe and sceptre. C 8. BMC M. Aurelius 1566. RIC M. Aurelius 1696. A very impressive portrait and a lovely brown tone, weakly struck on reverse, otherwise extremely fine Ex Leu 36, 1985, 278 and Hess-Divo 310, 2008, 241 sales. Unsold.

RA Countermarks of The Galapagos Islands

Part I- Punch Types and Varieties

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Although numismatic scholars continue to debate the origin and purpose behind Ecuadorian coins displaying the RA countermark, tentatively attributed to the Galapagos archipelago, there is no doubt as to their existence. The reasons that motivated their creation may perplex us but the specimens left behind are indisputable evidence of the act.

Distinct types and varieties do exist of the punches used to produce the countermark. Remarkably, a reasonably complete review of the RA countermark has yet to be published. That is the intention of this paper.

It is hoped that the evaluation of idiosyncrasies related to design styles and evolution, wear characteristics, host coin disparities, etc., will assist ongoing research. By no means should this listing of types and varieties of the RA countermark be considered settled, due to the contentious nature of the subject. It could be more accurately viewed as an initial construct, with modifications and adjustments of the listing to be anticipated as new information accrues.



Within the pages of *Numismatica Ecuatoriana* (Reyes: 210) is found the following excerpt, then translated by Dale Seppa:

Famosa contramarca atribuida a Rogelio Alvarado para su utilización en el ingenio azucarero “El Progreso” ubicado en las Islas Galápagos...Existen dos tipos de punzones reconocidos como auténticos, uno de los cuales corresponde a las monedas indicadas en esta ficha, y otro que, a diferencia del tipo anterior, es perfectamente redondo y tiene remarcados cuatro puntos equidistantes (dos superiores y dos inferiores).

Famous countermark attributed to Rogelio Alvarado for utilization in the mill of the sugar factory ‘El Progreso’ located in the Galapagos Islands...There are two types of punches recognized as authentic; one of them corresponds to the photo (Type 2- DW.), and another that is different than the previous type; it is perfectly round and has *remarcados* (four periods, stop-dots? DS) (two up and two down, Type 1- DW.).

To date, four distinct types of the controversial RA countermark have been identified, if one disregards the modern imposters frequently making the rounds in the numismatic marketplace. Under close inspection, these types display wear from circulation, a condition missing in the modern fakes.¹ Another noticeable trait is the ability to follow

¹ Rulau on p. 385 affirms this observation, “A number of the counterstamps themselves are well worn from circulation.”

the progression of punch degradation when inspecting multiple examples of each countermark.

The chronological classification of each type of RA c/m as to precedent must be considered a subjective guess, at this point, as historical verification of the countermark is still unavailable. At any point in the future, new information may surface to prove or disprove the legitimacy of one or all of the types presented below and their respective listing order.

Type 1



(Close-up from coin above)



Figure 1

Type 1 on Ecuador Sucre 1895 (Ø 36.3 mm)
Private Collection, Ex-HA.com auction 23159 lot 61074 (part)



Figure 2

Type 1 on Ecuador medio-décimo 1893 (Ø 15 mm) with circulation wear
Courtesy of Heritage Auctions (HA.com) auction 23159 lot 61074 (part)

The Type 1 countermark displays characteristics mentioned in Reyes, specifically, “...es perfectamente redondo y tiene remarcados cuatro puntos equidistantes (dos superiores y dos inferiores).” This statement describes the recessed outer circle of the countermark which is segmented by raised stop-points asymmetrically positioned inside its circumference. Separating the recessed outer circle from the inner field is a raised circular ring. Inside the circular ring resides the RA monogram. The diameter of the countermark measures 6.5 mm.

A unique characteristic of this countermark shows up in the recessed outer circle. Over the life of the punch, the outer circle proved incapable of withstanding the punishment of use. Edge failure caused sections of the outer circle to fill in with metal up to the inner ring between stop-points, slowly changing the eventual look and shape of the countermark. This filling in of the outer circle is noticeable in three locations as referenced to the clockface; between stop-points 11:30 and 1:00, stop-points 4:30 and 7:00, and stop-points 8:30 and 10:00. Because of this filling in process, it is hard to know for sure the total number of stop-point locations that were present on the newly engraved punch, but the six locations specified above have been verified after inspecting numerous examples of the countermark. This adds two more stop-points to the number stated in Reyes. In time, only three recessed outer segments remained on the countermark with the longest uninterrupted segment occurring between the stop-points situated at 1:00 and 4:30.

A second example, Figure 2, of the Type 1 countermark shows circulation wear and progressive die failure in the outer circle, particularly between stop-points 8:30 and 10:00.

Inspection of multiple examples seem to indicate that all specimens extant of the Type 1 countermark originate from a single punch, thereby allowing the enthusiast an opportunity to follow wear progression and even speculate with a certain degree of accuracy where a particular specimen fits into the production run.

Currently, the Type 1 countermark has only been found on Ecuadorian federal silver coinage dated prior to 1900. This differs from the Type 2 countermarks (discussion to follow), which bear dates up to and including 1916. This observation is the primary reason for the current listing order and could prove meaningful in the future from the standpoint of authenticity and historical relevance.

Another idiosyncrasy of the Type 1 countermark relates to its application on the host coin. While the Type 2 countermark can always be found vertically aligned on the neck of Sucre, the Type 1 countermark was applied indiscriminately on its host, with no consistency as to location or vertical orientation.

Type 2

An immediately noticeable difference between the Type 1 and Type 2 countermark is in the less refined style associated with the Type 2 specimens. This disparity has led some numismatists to the conclusion that Type 2 issues are illegitimate. Nevertheless, examples of the Type 2 countermarks have been around since at least the 1960's and, therefore, are hereby presented for consideration. Three varieties exist; Types 2a, 2b and 2c.



Figure 3
Type 2a on Ecuador Sucre 1891 (Ø 36.3 mm)
Private Collection

Close inspection reveals the cruder engraving work representative of the Type 2 countermarks. Letter width lacks the uniformity of the Type 1 monogram, along with transitioning coarsely into the raised inner ring. The raised inner ring no longer appears perfectly circular, due to variations in thickness and encroachment of infill from the outer circle. It is quite obvious that an engraver other than the individual who produced the Type 1 punch was responsible for this work.

The infill (punch edge failure) of the outer circle does match, approximately, the infill that occurs on Type 1 specimens. This fact, along with possibility that the RA monogram was re-engraved over a prior design, has led to speculation that the Type 2a countermark was re-cut from the original Type 1 punch. There is currently no indisputable evidence to verify or disprove this hypothesis.

What is verifiable is the visual evidence expressed by the punch itself indicating that the Type 2 countermark was produced over an extended period of time. Type 2a countermarks exhibit smooth surfaces in the field and a long, recessed outer circle section located between stop-points 1:00 and 4:30, similar to the Type 1 diagnostic; in other words, three recessed sections in the outer circle. At some point, the Type 2a punch was set aside for a long enough period of time to rust its surfaces. Eventually, it reentered production in this rusty state and was used hard enough to cause an additional portion of the recessed outer circle, located between stop-points 1:00 and 4:30, to fail, thus creating four recessed segments and four infill segments surrounding the raised inner ring. The resulting countermark, exhibiting rusty surfaces and eight totally distinct segments, herein designated Type 2b, tends to be the most frequently encountered example of this relatively scarce type.



Figure 4
Type 2b on Ecuador Dos Décimos 1895 (Ø 23 mm)
Private Collection

The Type 2 countermarks are always found applied to the neck of Sucre in a generally vertical orientation, indicating a conscious effort on the part of the production team not to unnecessarily deface Sucre's portrait and/or to maintain a certain degree of standardization and protocol regarding the application of the countermark. As to whether this indicates legitimacy or not is open for debate. Hosts can be found dated up to and including 1916.

A third variety of the Type 2 countermark exists: Type 2c. What distinguishes it from previous examples is the lack of a segmented outer circle. Whether the outer circle had simply filled in due to final collapse of the punch edge detail, with the inner circle being subsequently reworked is anyone's guess. We may be looking at another modification of the original punch here and the intentional elimination of the problematic outer circle, a possibility that certain diagnostic evidence may support.



Figure 5
Type 2c on Ecuador Sucre 1892 (Ø 36.3 mm)
Private Collection

The stamp appears to have returned to the more circular presentation of the Type 1 countermark, as compared to that of the Type 2a style. There is no obvious evidence of a rusty surface. Vertical alignment to Sucre's bust is maintained and the engraving is still relatively crude. The lower left leg of the 'R' has a wider separation than previous varieties. Re-engraving evidence appears possible at critical diagnostic locations.

The common denominator among the three Type 2 varieties can be observed in the upper right extension of the 'A' and in the hump on the right side of the short leg of the 'R'.

Type 3

The most distinguishing feature of the Type 3 countermark is an elongated dot in the very center of the RA monogram, just above where the 'R' and the 'A' intersect. Generally crude engraving work similar to Type 2a is evident, but there are no indications of rusted surfaces. Eight segments are present in the outer circle.



Figure 6
Type 3 on Ecuador Décimo 1889 (Ø 18 mm)
Private Collection, Ex-HA.com auction 23159 lot 61074 (part)



Figure 7
Type 3 on Ecuador Sucre 1888 (Ø 36.3 mm)
Private Collection

The Type 3 countermark exhibits the monogram within a round inner ring, similar to Type 1. It always displays eight sections within the outer circle, four infill and four recessed, but the points where they meet align less successfully to Type 1 stop-point

locations than does that of the Type 2a and 2b varieties. This may suggest a newly engraved punch attempting to duplicate the design of prior issues. The countermark shows no indication of re-engraving but matches the Type 2 examples as to location on the host and vertical alignment. The Type 3 countermark is less frequently encountered than Type 2 issues.

Type 4

Recently, a fourth type of the RA countermark came to light after review of photographs provided by an Ecuadorian collector, Xavier Alban. Mr. Alban has had the good fortune of obtaining examples of the RA countermark in all five of the denominations of Ecuadorian federal silver coins known to display the stamp. Two of the five examples exhibit the RA countermark in a style never before observed.



Figure 8
Type 4 on Ecuador medio-décimo 1893 (Ø 15 mm)
Courtesy Xavier Alban

The most notable feature of this countermark is the centering of the top segment. In Type 1 and 2 examples, this segment is always skewed slightly to the right of center. The Type 4 segment is well centered above the monogram. Also of note is the oblong shape of the entire design; a feature that is somewhat more pronounced than what is exhibited in Types 2a and 2b punches.

The countermark shown in the above plate nearly obliterates the face of Sucre on a half décimo host. Even though there is little surface area to work with due to the diminutive size of the host coin, vertical alignment of the punch has been maintained, a fact reaffirmed by inspection of the second coin in Alban's collection sporting this same countermark; a rare, well-worn half Sucre of 1884.

General Notes

Whether legitimate or counterfeit, the RA countermark is always found on 0.900 fine Ecuadorian silver coinage of various denominations dated 1884-1916, with two

interesting exceptions. In May of 2008, Classical Numismatic Group auctioned an 1884 Chilean Peso that exhibited a Type 2b RA countermark on the eagle's breast with the notation, 'Possibly unique.' Another Chilean Peso dated 1878 is noted (unplated) in 'Latin American Tokens' (Rulau, 2000), accompanied by the comment, 'Only one known. (Brunk coll.)' Both pieces are composed of 0.900 fine silver, thereby matching the intrinsic specification of all other Ecuadorian coins sporting the RA countermark.



Figure 9
Type 2b on Chile Un Peso 1884 (Ø 37 mm)
Courtesy of CNG auction 78 lot 2018

Recently, research work by Eric Hodge, United Kingdom, was forwarded to Dale Seppa in response to his open request for follow-up information on the RA countermark (Seppa: 2015). Taking advantage of his access to the coin auction catalog collection housed at the Coins and Medals Department of Cambridge University, Mr. Hodge discovered a listing in an Almanzar's Coins of the World, Inc. auction catalog (April 12, 1971, Lot# 1779) displaying the RA countermark struck over the Ecuadorian Coat of Arms (instead of the neck of Sucre) on a Dos Décimo s coin of 1895. If the countermark is found to be authentic, it will currently be the only example known to me to have been struck on the reverse face of Ecuadorian federal coinage. The Almanzar's catalog photo is not clear enough to determine a specific type. The same coin was listed again in an Almanzar,s auction later that year (August 31, 1971, Lot 781), presumably because no acceptable offers were tendered from the first sale.

The RA countermark utilizes the following denominations of Ecuadorian silver: Medio (1/2) Décimo 1893-1915, Un (1) Décimo 1884-1916, Dos (2) Décimos 1884-1916, 1/2 Sucre 1884,² Un (1) Sucre 1884-1897. No counterfeit host coins exhibiting the RA countermark have been observed by this researcher, to date.

Although the coins of this series of Ecuador vary considerably in size from one denomination to the other, the diameter of the countermark stays consistent at 6.5 mm (approximately 1/4 inch). It is always located on the portrait side of the host coinage with even modern forgeries maintaining this discipline (except for the Hodge exception, as noted above).

² William Judd, numismatic consultant to *Banco Central del Ecuador* confirms nine pieces residing in the BCDE collection (Rulau p. 385).

An unofficial census of the RA countermark was compiled (Rulau, 2000) using, it appears, personal research combined with tallies from the Banco Central del Ecuador collection provided by William M. Judd. Thirty three 1 Sucre, nine 1/2 Sucre, twenty-seven Dos-Décimos, four Un-Décimo and four Half-Décimo make up the reported totals. What is remarkable is the preponderance of higher denomination pieces found in the census. The significance of this observation has yet to be explored.

A Type 1 countermark displaying cleanly executed stop-points without infill encroachment; in other words, a crisp representation of the newly cut punch, has yet to be discovered. This specimen, if it exists, would truly show the engravers intent with regard to the original design, particularly as to the arbitrary placement of the stop-points in the outer circle; arguably, an unusual element of the design where logic would normally expect some degree of symmetry.

As an evolving feature of the countermark, the outer circle allows us to follow the punch's degradation. In doing so, it reveals details that stimulates speculation about the issue and its attribution to the Galapagos Isles. While wondering if Arturo Reed or Rogerio Alvarado had issued the countermark, what if it have been both? Why do we find Type 1 countermarks on hosts only dating up to 1900? Might this somehow correlate to the short-lived reign of Arturo Reed? Did Rogerio Alvarado reintroduce the countermark at some point after he began managing *El Progreso*, and is this why we find Type 2 countermarks struck on hosts dated beyond 1900?

Two things are evident here. One is that the host coin/date disparity exists. The second is that the six segments found in the late stages of Type 1 punch life approximately match locations with the early stages of the Type 2a punch prior to an eventual transition to eight segments and rusty surfaces. It remains to be seen whether future research will be able to bring these observations to any meaningful conclusion.

RA Forgeries

Defining a fake within a group of coins that has yet to be legitimized is understandably problematic. That being said, it should be realized that coins exist with RA countermarks which vary in style and execution from those listed above. In the end, any one of these anomalous strikes could prove to be legitimate, just as any or all of the previously described and plated pieces has the potential to prove false. For the sake of this discussion, an RA forgery will be defined as any strike that appears visually dissimilar to Types 1-4.

Several generalizations can be made about forgeries. Two categories make up this group: the early fakes and the modern fabrications. They differ in one regard; that is, early fakes are infrequently encountered while the modern forgeries tend to show up with greater frequency on eBay and dealer inventories. Also, closer visual inspection is often necessary in the early fakes as compared to the modern concoctions because it would appear that more time was applied to mimicking the specific styles in the early work, something completely lacking in the bulk of the modern fakes, to date.

The early forgeries, possibly created during the 1960's and 70's, will always exhibit a flaw in the replication of specific design details associated with the countermark. Knowing the tendency of the original punch to fail at key locations will, for the most part, help with identification. One needs to be careful in this determination for several reasons. Occasionally a poorly executed strike of Types 1-4 specimens can initially

leave the impression that the piece is dissimilar when after closer review, the visual identifiers that are inclusive to this group of RA punches will establish a legitimate diagnostic link. The other need for care is that there is currently nothing that negates these early anomalies from consideration as legitimate issues.

Modern forgeries will usually display some element of the following faults: 1) No segmentation will be present in the outer circle. 2) The details of the design are crudely engraved, fat and flat. 3) There is no observable wear on the flattened area of the coins' reverse, as would be expected if the coin and countermark had endured circulation after application. 4) Coins other than Ecuadorian silver coins dated 1884-1916 are used as hosts.

The production of illicit examples of the RA countermark seem to have been prolific, of late. Specimens are regularly offered through the eBay selling format from locations as far-ranging as Spain, Colombia, Saudi Arabia, the USA and Great Britain. Recent South American copies have been noticed that do a much better job of mimicking design details of the types presented in this paper. This could prove to be an onerous development.

One problem associated with the frequency of these appearances is that an unknowledgeable collector is left with the impression that "Galapagos" RA countermarks are relatively common, when, in fact, examples seen in the 1960's to 80's (prior to the internet) were infrequently offered and maintained strong valuations. This degradation of true value caused by the presence of forgeries is a common occurrence nowadays for many world coins due to the lack of oversight extended to bogus numismatic listings. An accurate understanding of the true scarcity of this coinage necessitates careful review of past and current offerings.

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